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1907

CATALOGUE
OF AN EXHIBITION OF

...NGS AND DRYPOINTS

BY

WHISTLER

WITH AN INTRODUCTION BY
JOSEPH PENNELL

FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

JANUARY 8TH TO FEBRUARY 6TH 1907

SMITHSONIAN
INSTITUTION
520.

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NOTE.

The greater number of etchings and dry-points by Whistler shown in the present exhibition form part of an important private collection which has been acquired recently by Messrs. Frederick Keppel & Company. Among them will be found many of the choicest proofs which had formed part of the Mortimer Menpes collection, and, in addition, we exhibit some impressions of unusual quality from the Theobald collections, and from the collection of Queen Victoria.

If it were possible to have, as the proverb says, "too much of a good thing," the New York admirers of these masterpieces, the Whistler etchings, may almost have had a surfeit of these rarities exhibited to them.

This state of things, however, cannot go on much longer. When we remember that of the series of "Twenty-six Etchings," only thirty impressions were issued of each, after which the copper plates were destroyed, it is evident that such rarities must soon be almost unprocurable at any price. The reason why such a comparatively large number of them has recently been offered for sale is because of the great advance in the money value of Whistler's etchings. This has induced many of the original holders to re-sell at a large profit—and it is certain that these values will still increase until a greater etcher than Whistler shall appear!

F. K. & Co.

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WHISTLER AS AN ETCHER

By Joseph Pennell

WHISTLER was the greatest etcher and the most accomplished lithographer who ever lived. But to say so—to praise enthusiastically—is only to decry. To state things truly is only to overstate. For this is not the way of the critic who analyzes and dissects, who records and distorts, and who makes a great momentary notoriety for himself and has no real effect upon the one criticized. It is of him the Master said, "Je n'en vois pas la nécessité."

I know it will be objected at once that Whistler did not produce such plates as the Hundred Guilder, the Three Trees, the Descent from the Cross, the Christ before Pilate. He did not, and the reason is simple. It is not the fashion nowadays to do so, and more than this, there is no reason why he should. When Rembrandt lived it was the fashion to illustrate biblical subjects, and he did so extraordinarily well. It was also the fashion to evolve classical compositions, and he did this amazingly. I probably should not say the fashion, but the tradition, a more appropriate word that expresses much better what I mean. Whistler was the faithful follower of some traditions, but not of others. He saw no necessity for doing large plates for the benefit of the collector, or of putting on his plates, whether large or small, Londoners performing Miracle Plays. For him, nature, the nature that was all about him, was beautiful enough, interesting enough, suggestive enough—finer far than any faked-up composition. On the other hand, if some of the scriptural prints are esteemed as Rembrandt's greatest by collectors—they are his

most important in size—they appeal less to artists, for they were really pot-boilers, though magnificent. Whether Whistler could have used his etching needle for the same ends I have no means of knowing; I only know that he did not, that he never made a pot-boiler—a composition if you like—and that he protested against the large plate, "the huge plate is an offence." He may, therefore, be best compared with Rembrandt for his treatment of just those subjects which both artists etched because they loved to etch.

I am not a cataloguer: the clerk who sets down facts and figures wrongly in a book, so that another clerk may come along and make a still larger book by correcting the first clerk's mistakes and filling up his omissions, just as they do in the City, from which he mostly escapes; nor do I wish to pose as an historian of art. I do not pretend to know the order in which Rembrandt etched his plates, though with half an hour's cramming—and I have the materials round me—I could get these facts up. It is more interesting to compare, when comparison is possible, and to prove, as I stated at the beginning, that Whistler is the greatest etcher who ever lived. I have not compared him with Hollar, with Callot, or with Méryon, for they were not etchers as Rembrandt and Whistler were. But look at Rembrandt's prints made, I do not know whether with Amsterdam or Zaandam in the background, and then at Whistler's of the same subjects. Rembrandt drew and bit and printed these little plates as no one had up to his time. But Whistler is as much in advance of Rembrandt as that great artist was of his predecessors. In these little distant views of absolutely the same subject Whistler has triumphed. It is not necessary to explain how: you have only to see the prints to know it. Or take Rembrandt's Mill, his studies of old houses, and then turn to Whistler's Dutch series, or the Thames set, or the Venetian prints, if you can find them—only no museum has a complete collection—it becomes evident at once who was the greater artist. The older master is conservative and mannered; the

modern master, respecting all the great art of the past, is gracious, and sensitive, and perfectly free. Some of Rembrandt's beggars are marvelous. But what of Whistler's tramps, the Soupe à Trois Sous, or the Mère Gérard, or fifty others? And when one comes to think of it, there are, as for instance, in those dark alleyways of the Venetian set, or the Kitchen of the French series, passages of luminous shadow which Rembrandt never approached in the Burgomaster Six or in any similar subject. Compare the construction of the Mill of Rembrandt with the construction of the warehouses in the Black Lion Wharf, or the Unsafe Tenement, and it will soon be seen who was the greater craftsman. And so it goes all the way through.

And Whistler added a new scientific method to the art of etching, that of painting on the copper-plate with the needle. Who before had ever shown the richness which a copper is capable of yielding without mechanical work, without stupid cross-hatching? Nobody. And yet he never transgressed a single one of the laws which the other great etchers and he himself had laid down. And this is where the marvel of it comes in. The whole of Whistler's art was a growth and a definite development, but it was, from the first, perfect in its own way. There are in the French set, prints, like the night scene in the Alsatian village, called Street of Saverne, which are as good as any that ever came after. And if looked at carefully —I confess I never saw this until Whistler showed it to me once, in a rage because I had not seen his intention—the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates. Later, his work became simpler, and in his yet unpublished Parisian series of little shops, scenes on the Boulevards and in the Gardens, he carries on the same idea of painting with exquisite line. One of the most interesting, I think, of all his coppers is the Adam and Eve Tavern, in which the earlier manner is being broken away from and his final method is taking its place; both the styles harmonizing perfectly. I know little, and can say less, of the

states of his plates,—and I believe he himself knew little more about them,—how many were printed, whether they exist or not, or what has become of the coppers. All I do know is that in the case of the Thames set, long after Whistler or Delâtre—I am not sure which—had pulled a certain number of proofs, long after the plates had been steeled and regularly published, about 1871, and later still, after a Bond Street dealer had been selling them in endless numbers to artists for a few shillings each, the idea was suggested to another dealer that he should purchase the copper plates, remove the steel facing, and, if they were in condition, print as many as the plates would stand, or, if they were not, destroy the plates and sell them, for even Whistler's destroyed coppers have a value. The experiment was tried, and extraordinarily fine proofs were obtained. I believe collectors resented this very much, but artists rejoiced, and the world is the richer by a number of splendid examples of the master.

It is scarcely necessary to refer in detail to the different series, beginning with the French set, then the Thames, the two Venetian; really the only ones that have been published. Yet there are also the plates done in Holland, which I think have never all been publicly seen in England or America. A few were exhibited in the second International in London, in 1899, where were also shown most of the prints of the Naval Review, 1887. There is also a Belgian set, but I do not think it, either, has been shown often. Then there is the series made in the French provinces, and, finally, a number were done in Paris and the suburbs in 1892 and 1893. But all his life Whistler was working on copper, and no man living, at the present time, has any idea how many etchings he made. All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same —great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished.

New York, October, 1904.

CATALOGUE

1 **Liverdun.** (Wedmore No. 4)
A farm-yard in the Village of Liverdun, near Toul in Lorraine.

2 **En Plein Soleil.** (Wedmore No. 6)
First edition, on white India paper. This impression is from the collection of Queen Victoria and bears the royal stamp at the back.

3 **The Unsafe Tenement.** (Wedmore No. 7)

4 **Street at Saverne.** (Wedmore No. 11)
Beautiful impression on India paper, laid into old Japan paper.

> "There are in the French set prints, like the night scene in the Alsatian village, called *Street at Saverne*, which are as good as any that came after. And if looked at carefully . . . the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates."
>
> From the Introduction by Joseph Pennell.

One of the French Set.

5 **Little Arthur.** (Wedmore No. 13)
One of the French Set.

6 **La Vieille aux Loques.** (Wedmore No. 14)
This plate, the *Kitchen*, *La Marchande de Moutarde*, the *Street at Saverne*, and the *Rag Shop* are the finest of the very early plates, and, as Mr. Pennell says in speaking of the *Street at Saverne*, they are as fine as anything that came after. One of the French Set.

7 **Annie.** (Wedmore No. 10)
Superb impression of the first state before the word "Annie" was effaced from the plate. This little girl was Annie Haden, the daughter of Sir Seymour Haden. She later became the wife of Mr. Charles Thynne.

8 **La Marchande de Moutarde.** (Wedmore No. 16)
First state, with the address of Delâtre. Proof on India paper, mounted down on plate paper.

> "In *La Marchande de Moutarde* and the *Kitchen* . . . are very beautiful chiaroscuro effects."
>
> T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

9 **The Same.**
The second state, with Delâtre's address effaced from the plate.

10 **The Rag Gatherers.** (Wedmore No. 17)
Impression on India paper, laid into old Japan paper.

"A fine plate executed during the same period is *The Rag Gatherers*—a squalid interior with two figures at the back, very suggestive and powerful in effect."
T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

One of the French Set.

11 **Fumette.** (Wedmore No. 18)
Impression of the first edition, on yellow India paper, laid into plate paper.

12 **The Kitchen.** (Wedmore No. 19)
Superb impression of the first state, on warm yellow Japan paper. From the Burritt collection.

"The Kitchen is flooded with sunshine, like a chamber of De Hooch's."
Frederick Wedmore, *Whistler's Etchings*, p. 26.

"There are, as, for instance, in those dark alleyways of the Venetian set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six*, or in any similar subject."
From the Introduction by Joseph Pennell.

One of the French Set.

13 **The Same.**
Another impression, also in the first state, on white India paper, laid into plate paper.

14 **A Little Boy.** (Wedmore No. 22)
Done as a portrait of Seymour Haden, the younger. This impression is from the collection of Queen Victoria and bears the royal stamp at the back.

15 **Seymour.** (Wedmore No. 23)
Another portrait of Seymour Haden, Junior. This impression is also from the collection of Queen Victoria and bears the royal stamp at the back.

16 **Annie Seated.** (Wedmore No. 24)
"One of the most beautiful of the many portraits of Miss Annie Haden."
T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

First state. Before the shading below the skirt of the child's frock.

17 **The Same.**
Second state. With the shading and with the name "Annie" in dry-point.

18 **The Music Room.** (Wedmore No. 26)
The three figures are portraits of Sir Seymour Haden (at the left), Lady Haden, and Mr. Freer. First state. There is no indication of fingers on Sir Seymour's right hand.

19 **Soupe à Trois Sous.** (Wedmore No. 27)
"Some of Rembrandt's beggars are marvellous. But what of Whistler's tramps, the *Soupe à Trois Sous*, or the Mère Gérard, or fifty others?"
From the Introduction by Joseph Pennell.

20 **Bibi Valentin.** (Wedmore No. 28)

21 **Reading in Bed.** (Wedmore No. 29)

22 **Bibi Lalouette.** (Wedmore No. 30)

"A charming study of a boy sitting on a sloping bank."

T. R. Way, *The Art of J. McNeill Whistler*, p. 68.

"He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days."

Frederick Wedmore, *Whistler's Etchings*, p. 30.

23 **The Wine Glass.** (Wedmore No. 31)

"A marvellous little still-life study, entitled *The Wine Glass*, also done at this time, may be compared with Rembrandt's *Shell*."

T. R. Way, *The Art of J. McNeill Whistler*, p. 67.

24 **Greenwich Pensioner.** (Wedmore No. 32)

25 **Greenwich Park.** (Wedmore No. 33)

This and the *Dam Wood* are almost the only landscapes to be found in Whistler's work.

26 **Thames Warehouses.** (Wedmore No. 35)

One of the Thames Set.

"To that Early Period, to that first time, belonged then these two Sets: the second with its infinitely interesting *Pool*, *Thames Police*, *Thames Warehouses*, and *Black Lion Wharf*.

Frederick Wedmore, *Whistler and Others*, p. 22.

27 **Westminster Bridge.** (Wedmore No. 36)

One of the Thames Set.

28 **Limehouse.** (Wedmore No. 37)

One of the Thames Set.

29 **Tyzac, Whitely & Co., (Eagle Wharf).** (Wedmore No. 39)

30 **Black Lion Wharf.** (Wedmore No. 40)

"Mr. Whistler's plate, *Black Lion Wharf*, or *The Black Lion*, a reproduction of which is, I believe, to be published in to-day's *Chronicle*, is one of the greatest engraved plates that has been produced in modern times. I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set known as *The Thames Series*, etched by the master some thirty-five years ago."

February 22, 1895.

Joseph Pennell, in a letter to the *London Daily Chronicle*.

One of the Thames Set.

31 **The Pool.** (Wedmore No. 41)

One of the Thames Set. See note under the *Thames Warehouses*, No. 26.

32 **Thames Police.** (Wedmore No. 42)

One of the Thames Set. See note under the *Thames Warehouses*, No. 26.

33 **'Longshoremen.** (Wedmore No. 43)

34 **The Limeburner.** (Wedmore No. 44)

One of the most beautiful of Whistler's plates, and probably the earliest example of a system of composition which became very characteristic of him—that of a vista seen through a frame. Later examples of it are: *The Traghetto*, *The Beggars*, *Doorway and Vine*, *San Biagio*, and perhaps the last and frankest expression of all, *The Garden*. In these plates the foreground and middle distance are treated as an elaborate frame, for the most part in shadow, through which is seen a small and usually brilliantly lighted distance. One of the Thames Set.

35 **Billingsgate.** (Wedmore No. 45)

"The solidity of the buildings introduced into this plate—the clock tower and the houses upon the quay—are a rare achievement in etching. . . . The strength of their realization lends delicacy to the thin-masted fishing boats with their yet thinner lines of cordage, and to the distant bridge and the gray mist of London and to the faint clouds of the sky."

Frederick Wedmore, *Four Masters of Etchings*, pp. 37–38.

36 **Landscape with a Horse.** (Wedmore No. 46)

37 **Becquet, (The Fiddler).** (Wedmore No. 48)

Sir Seymour Hayden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, "Rembrandt never did anything finer."

"The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable minuteness and fineness of touch. The more closely it is examined the more complete and finished it appears and the more beautiful its workmanship."

Mrs. Schuyler Van Rensselaer, *Century Magazine*, August, 1893.

One of the Thames Set.

38 **Whistler.** (Wedmore No. 52)

This dry-point portrait of himself, done in 1859, is one of the rarest and most valued of Whistler's works. The present impression is probably unique, being printed on a sheet of very dark brown Japan paper. It has been repaired in the lower portion.

39 **Rotherhithe.** (Wedmore No. 60)

The extremely rare trial proof state, before the hull of the boat in the middle distance was drawn in.

"One or two trial proofs at the British Museum and at Mr. Stopford Brooke's, with the hull of the beached boat quite white—in other words, not indicated."

Frederick Wedmore, *Whistler's Etchings*, p. 43.

40 **The Same.**

The hull of the boat is drawn in.

"Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."

T. R. Way, *The Art of J. McNeill Whistler*, p. 69.

One of the Thames Set.

41 **The Forge.** (Wedmore No. 63)
Beautiful early impression realizing all the effect of "this audacious dry-point," as it is called by Mr. Wedmore. See note under *Furnace Nocturne* No. 113. One of the Thames Set.

42 **Vauxhall Bridge.** (Wedmore No. 66)
"The foreground is a spirited confusion of barge, sails, masts and cordage."
Frederick Wedmore, *Whistler's Etchings*, p. 45.

43 **Millbank.** (Wedmore No. 67)
One of the Thames Set.

44 **The Little Pool.** (Wedmore No. 72)
Trial proof with writing at the bottom, but before the sky, and before the shading in the water.

45 **The Same.**
The writing effaced. One of the Thames Set.

46 **Tiny Pool.** (Wedmore No. 73)

47 **Little Smithfield.** (Wedmore No. 78)
"On either side there recede into the distance the quaint timber houses of a narrow London lane, the woodwork wonderfully indicated."
Frederick Wedmore, *Whistler's Etchings*, p. 49

48 **Cadogan Pier.** (Wedmore No. 79)
"*Cadogan Pier*, which may be compared with the lithograph entitled *Early Morning*, is a poetical etching of the river off Battersea in the morning mist, when 'a common greyness silvers everything.'"
T. R. Way, *The Art of J. McNeill Whistler*, pp. 73–74.
One of the Thames Set.

49 **Old Hungerford Bridge.** (Wedmore No. 80)
"The reflections in the water are exquisite, and in the far distance the buildings down the river are indicated with great subtlety of touch."
T. R. Way, *The Art of J. McNeill Whistler*, p. 71.
One of the Thames Set.

50 **Amsterdam, Etched from the Tolhuis.** (Wedmore No. 82)
Superb impression of the rare first state, before the sky was changed. This impression is from the Theobald collection and was also shown in the exhibition made in London about thirty years ago at the Dowdeswell gallery.

51 **The Same.**
State intermediate between the first and second. The sky has been changed from the first state, but the monogram has not yet been introduced. Undescribed by Wedmore.

52 **Weary.** (Wedmore No. 83)
This has been pronounced by one of the greatest living judges of Whistler to be the finest impression in existence. Printed on thin Japan paper of a rather warmish tone.

"Of all the portraits, however, that entitled *Weary*, a beautiful study of a girl lying back in a chair, every line expressing fatigue, and the portrait of Florence Leyland with its perfect grace of line and pose, are perhaps the most completely satisfying."

T. R. Way, *The Art of J. McNeill Whistler*, p. 72.

53 **The Same.**

Another impression also printed on thin Japan paper, but somewhat paler in color.

54 **Chelsea Bridge and Church.** (Wedmore No. 85)

One of the Thames Set.

55 **Speke Hall.** (Wedmore No. 86)

Trial proof before the monogram and before much further work on the figure. From the Menpes collection.

Speke Hall, near Liverpool, was the country-house of the Leyland family.

56 **The Same.**

The monogram has been introduced and the figure enriched with dry-point. From the Menpes collection.

57 **The Same.**

The figure has been removed. Impression of a beautiful golden tone.

58 **The Model Resting.** (Wedmore No. 87)

Trial proof, undescribed by Wedmore, with the monogram, but before the horizontal lines in the background, near the left shoulder of the figure. From the Menpes collection.

"The figure-pieces of the Leyland period—dry-points nearly always—are very rare. They include not only a little succession of portraits . . . . . but likewise a succession of studies . . . . . of which the *Model Resting* is one of the most beautiful."

Frederick Wedmore, *Fine Prints*, p. 120.

59 **The Same.**

The horizontal shading has been added. Also from the Menpes collection.

"An elegant and rare dry-point."

Frederick Wedmore, *Whistler's Etchings*, p. 49.

60 **The Velvet Dress.** (Wedmore No. 91)

"The heavy folds into which velvet must fall are indicated by but a very few touches. Round the neck a ruff is seen, and that and the hair are drawn with Whistler's peculiar delicacy. This scarce dry-point is a portrait of Mrs. F. R. Leyland."

Frederick Wedmore, *Whistler's Etchings*, p. 53.

From the Menpes collection.

61 **The Same.**

Another impression on somewhat warmer-toned paper; also from the Menpes collection.

62 **Elinor Leyland.** (Wedmore No. 95)

Superb impression from the Menpes collection.

63 **Florence Leyland.** (Wedmore No. 96)

Superb early impression, before the vertical shading on the butterfly. It is from the collection of Queen Victoria and bears the royal stamp at the back.

"Of all the portraits, however, that entitled *Weary*, a beautiful study of a girl lying back in a chair, every line expressing fatigue, and the portrait of Florence Leyland with its perfect grace of line and pose, are perhaps the most completely satisfying."

T. R. Way, *The Art of J. McNeill Whistler*, p. 72.

64 **Tatting.** (Wedmore No. 98)

This is also a study of one of the Leylands.

65 **The Boy.** (Wedmore No. 109)

One of the rarest pieces of the "middle period." Trial proof before the arms were shaded.

66 **The Little Forge.** (Wedmore No. 115)

The very rare early state. Before the trees (seen through the window) were finished, and before the additional shading under the window and on the rafters. This impression is enriched by additional wash-drawing by Whistler. It is from the collection of Queen Victoria and bears the royal stamp at the back. See note under *Furnace Nocturne* No. 113.

67 **Free-Trade Wharf.** (Wedmore No. 134)

68 **The Adam and Eve Tavern, Old Chelsea.** (Wedmore No. 144)

"One of the most interesting, I think, of all his coppers is the *Adam and Eve Tavern*, in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly."

From the Introduction by Joseph Pennell.

69 **Putney Bridge.** (Wedmore No. 145)

One of the finest impressions in existence.

70 **The Little Mast.** (Wedmore No. 151)

Very fine and early proof retouched in sepia by Whistler. One of the Venice Set.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

71 **The Little Lagoon.** (Wedmore No. 152)

Superb golden proof of this extremely rare plate. From the Menpes collection. One of the Venice Set.

"That Mr. Whistler did not need the smoke and mist of London to inspire him is most abundantly shown in these Venice plates. Here he had to deal with brilliant, clear atmosphere, yet he could give us just as much effect of space as he could in a silvery Nocturne. . . . The same amazing effect of distance" (already

noted in the *Little Venice*) "is produced in many others of the Venice etchings—such as the *Little Lagoon*, *San Giorgio*, the *Upright Venice*, and the *Long Venice*."

T. R. Way, *The Art of J. McNeill Whistler*, p. 73.

72 **The Palaces.** (Wedmore No. 153)

Unusually fine proof, printed in brown ink. Much more atmospheric than most even of the finest impressions. From the Menpes collection. One of the Venice Set.

"Somewhat similar and equally fine are *The Balcony*, *The Palaces* and the *Two Doorways;* the four prints showing superb draughtsmanship and very effective contrasts of light and shade."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

73 **The Doorway.** (Wedmore No. 154)

This superb impression is from the collection of Queen Victoria and bears the royal stamp at the back. On Japan paper.

"Much richer in effect and with more elaboration of detail than is usual in this series, is the *Doorway*. A beautiful view of what has once been a palace. . . . The fine architecture of the exterior with the rich drapery of the windows, is very beautifully indicated, and the water in the foreground is wonderfully transparent."

T. R. Way, *The Art of J. McNeill Whistler*, pp. 73–74.

74 **The Same.**

Another extremely fine impression in black ink. One of the Venice Set.

75 **The Piazzetta.** (Wedmore No. 155)

Early proof before further work in the doorway. One of the Venice Set.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Professor Dr. Hans W. Singer, *James McNeill Whistler*, p. 48.

76 **The Traghetto.** (Wedmore No. 156)

Trial proof of light, golden brown tone. Before the body of the seated figure at the left of the table was clearly defined.

77 **The Same.**

A superb proof in dark greenish brown ink, with an unusual amount of tone left around the edges of the plate. The back of the seated figure at the left of the paper has been indicated with a few dry-point strokes. Mr. Whistler marked this impression with three little circles, almost the highest mark of approval that he ever used, and of the utmost rarity.

78 **The Riva—Number One.** (Wedmore No. 157)

Early proof from the Menpes collection, of a light golden tone.

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

Hans Wolfgang Singer, *James McNeill Whistler*, p. 48.

79 **The Same.**

Another impression, but printed in black ink on Japan paper.

80 **Two Doorways.** (Wedmore No. 158)

This print seems to be much rarer than some of the other great pieces of the Venice Set. Very rich proof in black ink on white Holland paper.

"Somewhat similar and equally fine are *The Balcony*, *The Palaces* and the *Two Doorways;* the four prints showing superb draughtsmanship and very effective contrasts of light and shade."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

81 **The Beggars.** (Wedmore No. 159)

Very delicate impression in brown ink. One of the Venice Set.

"And when one comes to think of it, there are, as for instance in those dark alleyways of the Venetian Set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six* or in any similar subject."

From the Introduction by Joseph Pennell.

82 **The Mast.** (Wedmore 160)

Extremely fine early trial proof. In black ink on white paper. The man at the right wears a short coat.

83 **The Same.**

Another impression of a more greenish tone. The coat of the man at the right has been lengthened.

84 **Doorway and Vine.** (Wedmore No. 161)

Early trial proof, "à l'eau forte pure." That is to say, the plate at this stage contains practically no dry-point work. From the Menpes collection.

85 **The Same.**

The entire plate has been carefully worked over with fine dry-point, giving a very different effect. One of the "Twenty-six Etchings."

86 **Wheelwright.** (Wedmore No. 162)

One of the "Twenty-six Etchings."

87 **San Biagio.** (Wedmore No. 163)

Early trial proof from the Menpes collection, before the additional shading at the left and before further dry-point in the dark shadow under the arch. One of the "Twenty-six Etchings."

88 **The Same.**

Extremely fine impression with rather more tone on the plate than the preceding. The dark shadow under the arch has been enriched with dry-point.

"Whistler by this time has called into requisition the resources of ink — the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us . . . . . the *San Biagio*, and that marvelous piece, the *Garden*."

Frederick Wedmore, *Whistler and Others*, p. 20.

89 **Bead Stringers.** (Wedmore No. 164)
A very rare plate. One of the "Twenty-six Etchings."

90 **Turkeys.** (Wedmore No. 165)
One of the "Twenty-six Etchings."

91 **San Giorgio.** (Wedmore No. 167)
Trial proof before the monogram. From the Otto Bacher collection. One of the "Twenty-six Etchings." See note under the Little Lagoon, No. 71.

92 **The Same.**
Another impression, of a very beautiful golden color. The title, "San Giorgio" has been written on the back by Whistler. The monogram has been added.

93 **Nocturne Palaces.** (Wedmore No. 168)
Superb trial proof before the monogram and before the diagonal shading in the upper part of the plate between the two palaces. Impression of a very rich golden brown color. From the Theobald collection. One of the "Twenty-six Etchings."

94 **The Same.**
Another impression in which the monogram and the diagonal shading above mentioned have been added. This impression has also been signed on the back by Mr. Whistler and bears a little circle as the mark of a specially fine proof.

95 **Long Lagoon.** (Wedmore No. 169)
Very early trial proof from the Menpes collection, before the butterfly. One of the "Twenty-six Etchings."

96 **The Same.**
Another impression, also before the butterfly. One or two little accidental scratches visible in the former proof have been burnished from the plate. This impression is a wonderful example of Whistler's genius as a printer. From the Theobald collection.

97 **The Bridge.** (Wedmore No. 171)
Early trial proof from the Menpes collection, before the butterfly was burnished out. Very delicate, sunny impression. One of the "Twenty-six Etchings."

98 **The Same.**
The butterfly is still to be seen, although it has been reduced in tone. Superb impression of about the same color as the preceding, but with rather more tone on the plate.

99 **Upright Venice.** (Wedmore No. 172)
Early trial proof before the foreground. From the Otto Bacher collection. One of the "Twenty-six Etchings."

100 **The Same.**
Another trial proof from the Menpes collection. The foreground has been etched in, but the shadow of the large gondola was lengthened in the regular edition.

"The same amazing effect of distance" (already noticed in the *Little Venice*) "is produced in many others of the Venice etchings, such as the *Little Lagoon*, *San Giorgio*, the *Upright Venice* and the *Long Venice*."
T. R. Way, *The Art of J. McNeill Whistler*, p. 73.

101 **Little Court.** (Wedmore No. 173)
Superb impression from the Menpes collection. The court is somewhere running out of Drury Lane. One of the "Twenty-six Etchings."

102 **The Riva — Number Two.** (Wedmore No. 175)
From the Menpes collection. One of the "Twenty-six Etchings."

103 **The Balcony.** (Wedmore No. 177)
Very fine and delicate early trial proof from the Rawlinson collection, before the shadow in the doorway was re-worked and before the additional shading near the shoulder of the seated figure in the balcony.

"The chiaroscuro is as effective, the draughtsmanship as fine, the detail quite as beautiful as the *Palaces* or the *Doorway*."
Frederick Wedmore, *Whistler's Etchings*, p. 80.

"In this Set the entrancing freedom and inexhaustible suggestiveness of the *Balcony* and the *Garden* demand note."
Frederick Wedmore, *Etching in England*, p. 38.

104 **The Same.**
Another impression in the same trial state as the preceding. One of the "Twenty-six Etchings."

105 **The Fishing Boat.** (Wedmore No. 178)
The coat of the man in the boat is in outline. One of the "Twenty-six Etchings."

106 **Ponte Piovan.** (Wedmore No. 179)
Extremely fine early trial proof, undescribed by Wedmore. Before much added shading in different parts of the plate. One of the "Twenty-six Etchings."

107 **The Garden.** (Wedmore No. 180)
Early trial proof, of a very beautiful golden tone, before the additional shading on the lintel of the door.

108 **The Same.**—With this additional shading.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and

so we have, as no one else could have given it to us . . . . the *San Biagio*, and that marvelous piece, the *Garden*.

. . . . . .

"Only a little walled garden that abuts on a Venetian canal: it is an exquisite vision of the irrepressible piercing of the life of the Summer."

Frederick Wedmore, *Whistler and Others*, pp. 20–25.

109 **The Same.**

Another impression, rather warmer in color.

110 **The Rialto.** (Wedmore No. 181)

This plate gives quite an extraordinary effect of sunshine. One of the "Twenty-six Etchings."

111 **Long Venice.** (Wedmore No. 182)

Early impression from the Menpes Collection. Of a very warm brownish tone. One of the "Twenty-six Etchings."

"The same amazing effect of distance" (already noticed in the *Little Venice*) "is produced in many others of the Venice etchings, such as the *Little Lagoon*, *San Giorgio* the *Upright Venice* and the *Long Venice*."

T. R. Way, *The Art of J. McNeill Whistler*, p. 63.

112 **The Same.**

A lighter impression. A scratch appears in the water at the bottom.

113 **Furnace Nocturne.** (Wedmore No. 183)

One of the "Twenty-six Etchings."

"This is a marvelous piece of chiaroscuro. Very dependent on Mr. Whistler's printing, and to be compared only with the very finest impressions of the *Forge* and the *Little Forge*."

Frederick Wedmore, *Whistler's Etchings*, p. 31.

"In the *Furnace*, a nocturne in which, through a square opening in the wall at the side of a canal, is seen an interior brilliantly lighted by a furnace, the effect of chiaroscuro is still more exquisite."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

114 **The Same.**

Another impression.

115 **A Quiet Canal.** (Wedmore No. 184)

Extremely fine and early impression.

"The *Quiet Canal*, a beautiful view of a canal curving between two rows of buildings, with very delicate reflections in the water."

T. R. Way, *The Art of J. McNeill Whistler*, p. 74.

116 **Salute: Dawn.** (Wedmore No. 185)

Very delicate early impression from the Menpes collection. One of the "Twenty-six Etchings."

"*Salute: Dawn*, a marvelous dry-point, which shows the sun rising over a group of buildings and domes, across a wide expanse of water. The qualities of this plate, which has but the slightest dry-point skeleton, depend upon the most wonderful printing, each impression being really a painting by Mr. Whistler on the copper."

T. R. Way, *The Art of J. McNeill Whistler*, p. 75.

117 **The Smithy.** (Wedmore No. 197)

Early trial proof. This impression is from the collection of Queen Victoria and bears the royal stamp at the back.

"Most of the Venetian studies are superb, and are already extremely rare. It is still more seldom that we encounter those enchanting and marvelous productions of a yet later period, whose themes were taken from northern France, Holland, and especially Belgium. When by a mere chance any of these find their way into the market they are eagerly secured for many times their weight in gold; comprising, as they do, the very finest examples of Whistler's work and some of the most perfect specimens of art in existence. I refer in particular to such studies as *The Smithy; Palace, Brussels; Square House; Balcony, Amsterdam; Pierrot* . . . . ."

Prof. Dr. Hans W. Singer, *James McNeill Whistler*, p. 51.

118 **Nocturne — Salute.** (Wedmore No. 199)

Superb impression from the Menpes collection. Probably the finest in existence.

119 **Petticoat Lane.** (Wedmore No. 230)

120 **St. James's Place.** (Wedmore No. 232)

121 **Pierrot.** (Wedmore No. 264)

Beautiful impression, of the utmost rarity.

"Most of the Venetian studies are superb, and are already extremely rare. It is still more seldom that we encounter those enchanting and marvelous productions of a yet later period, whose themes were taken from northern France, Holland, and especially Belgium. When by a mere chance any of these find their way into the market they are eagerly secured for many times their weight in gold; comprising, as they do, the very finest examples of Whistler's work and some of the most perfect specimens of art in existence. I refer in particular to such studies as *The Smithy, Palace, Brussels, Square House, Balcony, Amsterdam, Pierrot* . . . . ."

Prof. Dr. Hans W. Singer, *James McNeill Whistler*, p. 51.

122 **Rue des Bons Enfants, Tours.** (Wedmore No. 320)

123 **The Little Wheelwright.** (Undescribed by Wedmore)

From the Menpes collection.

καὶ τὴν ἀρχὴν
ἔσχον σοφισ-
μάτων
ἕλιξον αὐτοῖς
γραμμάτων τι συν-
ζύγιον
ὀνόμων θ' ἁπάντων
μουσικῆς ἐρ-
γάτιν
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